





Digitized by the Internet Archive  
in 2007 with funding from  
Microsoft Corporation

UNIVERSITY OF CALIFORNIA PUBLICATIONS  
IN  
AMERICAN ARCHAEOLOGY AND ETHNOLOGY

Vol. 5

No. 2

---

NAVAHO MYTHS, PRAYERS AND SONGS  
WITH  
TEXTS AND TRANSLATIONS

BY  
WASHINGTON MATTHEWS

EDITED BY  
P. E. GODDÁRD

BERKELEY  
THE UNIVERSITY PRESS  
SEPTEMBER, 1907

UNIVERSITY OF CALIFORNIA PUBLICATIONS  
DEPARTMENT OF ANTHROPOLOGY

The following publications dealing with archaeological and ethnological subjects issued under the direction of the Department of Anthropology are sent in exchange for the publications of anthropological departments and museums, for journals devoted to general anthropology or to archaeology and ethnology, and for specimens contributed to the museum collections of the University. They are for sale at the prices stated, which include postage or express charges. Exchanges should be directed to The Exchange Department, University Library, Berkeley, California, U. S. A. All orders and remittances should be addressed to the University Press.

**AMERICAN ARCHAEOLOGY AND ETHNOLOGY. (Octavo).**

Cited as Univ. Calif. Publ. Am. Arch. Ethn.

- |         |        |  |               |
|---------|--------|--|---------------|
| Vol. 1. | No. 1. | Life and Culture of the Hupa, by Pliny Earle Goddard.<br>Pages 88, Plates 30, September, 1903 . . . . .  | Price, \$1.25 |
|         | No. 2. | Hupa Texts, by Pliny Earle Goddard. Pages 290, March, 1904. . . . .  | Price, 3.00   |
| Vol. 2. | No. 1. | The Exploration of the Potter Creek Cave, by William J. Sinclair. Pages 27, Plates 14, April, 1904 . . . . .   | Price, .40    |
|         | No. 2. | The Languages of the Coast of California South of San Francisco, by A. L. Kroeber. Pages 52, June, 1904. . . . .                                       | Price, .60    |
|         | No. 3. | Types of Indian Culture in California, by A. L. Kroeber. Pages 22, June, 1904. . . . .   | Price, .25    |
|         | No. 4. | Basket Designs of the Indians of Northwestern California, by A. L. Kroeber. Pages 60, Plates 7, January, 1905. . . . .                                 | Price, .75    |
|         | No. 5. | The Yokuts Language of South Central California, by A. L. Kroeber. Pages 213, January, 1907 . . . . .  | Price, 2.25   |
| Vol. 3. |        | The Morphology of the Hupa Language, by Pliny Earle Goddard. Pages 344, June, 1905. . . . .  | Price, 3.50   |
| Vol. 4. | No. 1. | The Earliest Historical Relations between Mexico and Japan, by Zelia Nuttall. Pages 47, April, 1906. . . . .   | Price, .50    |
|         | No. 2. | Contributions to the Physical Anthropology of California, by A. Hrdlicka. Pages 16, Tables 5, Plates 10, June, 1906. . . . .                           | Price, .75    |
|         | No. 3. | Shoshonean Dialects of California, by A. L. Kroeber. Pages 100, February, 1907. . . . .  | Price, 1.50   |
|         | No. 4. | Indian Myths of South Central California, by A. L. Kroeber. Pages 84, May 1907. . . . .  | Price, .75    |
|         | No. 5. | The Washo Language of East Central California and Nevada, by A. L. Kroeber. Pages 67, September, 1907. . . . .   | Price, .75    |
|         | No. 6. | The Religion of the Indians of California, by A. L. Kroeber. Pages 38, September, 1907. . . . .  | Price, .50    |
| Vol. 5. | No. 1. | The Phonology of the Hupa Language: Part I, The Individual Sounds, by Pliny Earle Goddard. Pages 20, Plates 8, March, 1907. . . . .                    | Price, .35    |
|         | No. 2. | Navaho Myths, Prayers and Songs with Texts and Translations, by Washington Matthews, edited by Pliny Earle Goddard. Pages 43, September, 1907. . . . . | Price, .75    |
| Vol. 6. | No. 1. | The Ethno-Geography of the Pomo Indians, by S. A. Barrett (in press).  |               |
|         | No. 2. | The Geography and Dialects of the Miwok Indians, by S. A. Barrett (in press).  |               |

UNIVERSITY OF CALIFORNIA PUBLICATIONS

IN

AMERICAN ARCHAEOLOGY AND ETHNOLOGY

VOL. 5

NO. 2

NAVAHO MYTHS, PRAYERS, AND SONGS

WITH

TEXTS AND TRANSLATIONS\*

BY

WASHINGTON MATTHEWS.

EDITED BY

PLINY EARLE GODDARD.

CONTENTS.

	PAGE
Contents .....	21
Alphabet .....	22
Vowels .....	22
Consonants .....	23
Editor's Note .....	24
A Tale of Kininaékaï: Accounting for the Origin of Certain Prayers and Songs of the Night Chant .....	25
Introduction .....	25
The Legend .....	26
Song A. (Free translation) .....	27
Prayer No. 1. (Free translation) .....	29
Song B. (Free translation) .....	30
Song C. (Free translation) .....	31
Song D. (Free translation) .....	32
Song E. (Free translation) .....	33
Song F. (Free translation) .....	33
Prayer No. 2. (Free translation) .....	34
Text and Interlinear Translation .....	36
Song A .....	36
Prayer No. 1 .....	37
Song B .....	40

\* This paper may be cited as Univ. Calif. Publ. Am. Arch. Ethn., Vol. 5, No. 2.

	PAGE
Song C .....	41
Song D .....	42
Song E .....	43
Song F. Pollen Song .....	44
Prayer No. 2 .....	45
A Prayer of the Second Day of the Night Chant .....	47
Text and Interlinear Translation .....	49
A Prayer of the Fourth Day of the Night Chant .....	54
Text and Interlinear Translation.....	55
The Song of Bekotsidi .....	58
Text and Interlinear Translation .....	60
Song A .....	60
Protection Song .....	61
Text and Interlinear Translation .....	62

## ALPHABET.

The characters used in this work, in spelling Navaho words, are given below, with the value assigned to each character.

## VOWELS.

a has the sound of English a in father.

ă has the sound of English a in hat.

ą has the sound of English a in what.

e has the sound of English e in they. In some connections it varies to the sound of English e in their.

ě has the sound of English e in then.

i has the sound of English i in marine.

ĩ has the sound of English i in tin.

o has the sound of English o in bone.

u has the sound of English u in rude.

ai unmarked, or accented on the i (aí), is a diphthong having the sound of English i in bind. When it is accented on the a (ái), or has a diaeresis (aĩ), it is pronounced as two vowels.

ow has the sound of English ow in how. It is heard mostly in meaningless syllables.

A vowel followed by an inverted comma (´) is aspirated, or pronounced with a peculiar force which cannot be well represented by adding the letter h.

## CONSONANTS.

b has the sound of English b in bat.

d has the sound of English d in day.

*d* represents a strongly aspirated dental sonant. It is often interchanged with d.

g has the sound of English g in go, or, in some connections, the sound of English g in gay.

*g* has a sound unknown in English. It is the velar g, like the Arabic ghain, or the Dakota g.

h has the sound of English h in hat.

*h* has the sound of German ch in machen. It is sometimes interchanged with h.

k has usually the sound of English k in koran; but sometimes the sound of English k in king.

l has the sound of English l in lay.

*l* has a sound unknown in English. It is an aspirated surd l, made with the side rather than with the tip of the tongue. It is often interchanged with l.

m has the sound of English m in man.

n has the sound of English n in name.

*n* has the effect of French n in *bon*. It has no equivalent in English.

s has the sound of English s in sand.

*s* has the sound of English sh in shad. It is often interchanged with s.

t has the sound of English t in tan.

*t* represents a strongly aspirated dental surd. It is often interchanged with t.

w has the sound of English w in war.

y has the sound of English y in yarn.

z has the sound of English z in zone.

*z* has the sound of English z in azure. It is often interchanged with z.

c, f, j, p, q, v, and x are not used. The sound of English ch in chance is represented by ts; that of English j in jug by dz.

## EDITOR'S NOTE.

In the latter part of the year 1902 the late Dr. Washington Matthews entered into an arrangement with the Department of Anthropology of the University of California, through its head, Professor F. W. Putnam, in accordance with which he was to devote the remainder of his life to the preparation of a large amount of unpublished material which he had accumulated during the many years of active life among the North American Indians. In accordance with the agreement, this material was received by the Department of Anthropology shortly after the lamented close of Dr. Matthews' life.

It was the good fortune of the editor to spend some days in Dr. Matthews' company during the autumn of 1903, when plans were formed for the completion and publication of certain material. The texts of a number of prayers and songs, for the most part connected with the ceremony of the Night Chant, had been recorded hastily, and required the aid of a Navaho to bring them into proper condition for publication. Since Dr. Matthews' health would not permit of a trip to the Navaho country and his increasing deafness rendered the acquisition of information from native sources difficult, the editor undertook the work of revision. The first trip made in 1904 to the Navaho country was unsuccessful because of the serious illness of Hatali Natloi, the priest from whom the texts had been originally obtained. A second trip during January of the present year resulted in the accomplishment of the task, but alas! too late for the completed work to pass under the critical hand of its author. The editor must therefore assume the responsibility for the addition of certain lines to the texts, for the substitution of certain words made at the dictation of Hatali Natloi, for the alteration of the orthography of a few Navaho words, and for the choice, here and there, of one of the two possible renderings suggested by the author. It is needless to say that the free translations are the unimprovable work of the author.

*Berkeley, Cal., April 14, 1906.*



A TALE OF KININAÉKAI:<sup>1</sup> ACCOUNTING FOR THE  
ORIGIN OF CERTAIN PRAYERS AND SONGS OF  
THE NIGHT CHANT.

---

INTRODUCTION.

In my work entitled "The Night Chant, A Navaho Ceremony,"<sup>2</sup> I give translations of four myths (or, more properly, of three myths and a variant) that belong to the ceremony described. These may be called the great or fundamental myths of the ceremony; but, in addition, there is a great number of minor myths, accounting for the origin of certain minor rites, and of different groups of songs of sequence and other matters. We may never reasonably hope for the collection and translation of all these myths.

The following tale accounts for the origin of one of these groups of songs, namely the *Tsénitsihogan* Big'ŋ'n or songs of the Red Rock House, and perhaps for the origin of some of the ritual observances.

In "The Night Chant" I say, when describing the rites of the second day: "When the party returns to the medicine lodge, the patient sits in the west, for he has still further treatment to undergo. \* \* \* The chanter applies pollen to the essential parts of the patient, puts some in his or her mouth, takes a pinch of it on his own tongue, and applies a little of it to the top of his own head. These applications of pollen are all timed to coincide with certain words of the accompanying song." Song F that follows is what may be called a pollen song, for it is sung when pollen is applied. I explain, in notes, where and when different applications of pollen are made as the singing progresses. I cannot say if there are other pollen songs; but probably there are.

---

<sup>1</sup> Kininaékai is White House in Chelly Cañon, Arizona.

<sup>2</sup> Mem. Am. Mus. Nat. Hist., Vol. 6.

## THE LEGEND.

In the ancient days, there were four songs which you had to sing if you would enter the White House.<sup>3</sup> The first was sung when you were ascending the cliff; the second, when you entered the first doorway; the third, when you walked around inside the house; and the fourth, when you were prepared to leave. You climbed up from the ground to the house on a rainbow. All this was in the old days. You cannot climb that way now. In those days, *Hayolkál Askí*, Dawn Boy, went there on a rainbow.

In the ancient days, there lived in this house a chief of the house. There were four rooms and four doors, and there were sentinels at each door. At the first door there were two big lightnings, one on each side; at the second door there were two bears; at the third door there were two red-headed snakes, which could charm you from afar, before you got near them; and at the fourth door there were two rattlesnakes.

Of course few people ever visited the place, for if the visitor were not a holy one some of these sentinels would surely kill him. They were vigilant. The chief of the house and his subordinates had these songs, by the power of which they could enter and quiet the sentinels, who always showed signs of anger when any one approached them.

Dawn Boy got leave from *Hastséyalti*<sup>4</sup> to go to White House. *Hastséyalti* instructed him how to get there, taught him the prayers and songs he must know, and told him what sacrifices he must make. These must include fragments of turquoise, white shell, haliotis, and cannel-coal, besides *destsí* corn-pollen and larkspur pollen, and were to be tied up in different bags before he started. "When you get into the plain, as far off as the people of White House can see you, begin to sing one of these songs and a rainbow will form on which you may walk," said *Hastséyalti*.

Dawn Boy then set forth on his journey. When he got to *Dzildanistíni*, or Reclining Mountain, he got his first view of the White House, and there he began to sing. Reclining Mountain is,

<sup>3</sup> For a description of White House see *The Night Chant*, p. 89.

<sup>4</sup> Perhaps I should say *a Hastséyalti*, for there are many. This may have been the special *Hastseyalti* of Red Rock House. Compare *The Night Chant*, p. 9, and *Navaho Legends*, Mem. of Am. Folk-Lore Society, Vol. 5, p. 224.

today, far from White House; you cannot see one place from the other; but in the ancient days the world was smaller than it is now, and the people of whom I speak were holy ones. When he had finished the song a rainbow appeared, as *Hastséyalti* had promised, spanning the land from Reclining Mountain to White House. As he walked on the rainbow, a great wind began to blow, raising a dust that blinded the sentinels at White House and prevented them from seeing Dawn Boy when he entered.

There was a black kethawn<sup>5</sup> at each side of the door and a curtain hung in the doorway. When he entered the house, he walked on a trail of daylight and he sprinkled pollen on the trail. The people within became aware of the presence of a stranger and looked up. *Hastséyalti* and *Hastséhogan*, the Talking God and the House God, who were the chief gods there, looked angrily at him, and one said: "Who is this stranger that enters our house unbidden? Is he one of the People on the Earth?<sup>6</sup> Such have never dared to enter this place before." Dawn Boy replied: "It is not for nothing that I come here. See! I have brought gifts for you. I hope to find friends here." Then he showed the precious things he had brought and sang this song:

SONG A. (Free translation.)

1. Where my kindred dwell, there I wander.
2. Child of the White Corn am I, there I wander.
3. The Red Rock House, there I wander.
4. Where dark kethawns are at the doorway, there I wander.
5. With the pollen of dawn upon my trail. There I wander.
6. At the yuni, the striped cotton hangs with pollen. There I wander.
7. Going around with it. There I wander.
8. Taking another, I depart with it. With it I wander.
9. In the house of long life, there I wander.
10. In the house of happiness, there I wander.
11. Beauty before me, with it I wander.
12. Beauty behind me, with it I wander.

<sup>5</sup> Kethawns are small sticks or cigarettes used by Navahoes as sacrifices to the gods. Consult *The Night Chant*, p. 36, and *Navaho Legends*, p. 42.

<sup>6</sup> *Ni' naʔoká dine'* or People on the Earth is a name applied to all Indians, as distinguished from white men, and from holy people or deities

13. Beauty below me, with it I wander.
14. Beauty above me, with it I wander.
15. Beauty all around me, with it I wander.
16. In old age traveling, with it I wander.
17. On the beautiful trail I am,<sup>7</sup> with it I wander.

Then he gave them the sacred things he had brought with him, and *Hastséyalti* said it was well, that he was welcome to remain, and they asked him what he wanted. "I want many things," he replied. "I have brought you pieces of precious stones and shells; these I wish wrought into beads and strung into ornaments, like those I see hanging abundantly on your walls. I wish domestic animals of all kinds, corn of all kinds, and plants of all kinds. I wish good and beautiful black clouds, good and beautiful thunder storms, good and beautiful gentle showers, and good and beautiful black fogs."

The chiefs thanked him for his gifts, and asked him whose song it was that enabled him to come to White House,—who it was that taught it to him. But he had been warned by his informant not to reveal this, so he answered: "No one told me; I composed my songs myself. They are my own songs." "What is your name?" they asked. "I am *Hayolkál Askí*, Dawn Boy," he replied. "It is well," said the holy ones. "Since you know our songs you are welcome to come here; but rarely does any one visit us, for there are but two outside of our dwelling who know our songs. One is *Hastséyalti* of *Tsé'intyel*,<sup>8</sup> in this cañon, and the other is *Hastséyalti* of *Tse'yahódilyil*<sup>9</sup> in *Tse'gíhe*.<sup>10</sup>

Then *Hastséhogan* sent for a sacred buckskin, and one son and one daughter of each of the two gods, *Hastséyalti* and *Hastséhogan* spread the skin for Dawn Boy to stand on. Thus do we now, as the gods did then.<sup>11</sup> As he stood, *Hastséhogan* taught Dawn Boy the White House prayer, as follows:

<sup>7</sup> Lines 16 and 17, which end so many Navaho songs, are essentially a prayer for a happy old age.

<sup>8</sup> See *The Night Chant*, p. 311, and pl. V, fig. D.

<sup>9</sup> See *The Night Chant*, p. 171.

<sup>10</sup> See *The Night Chant*, p. 307; *Navaho Legends*, p. 238.

<sup>11</sup> Thus says the story, but this part of the ceremony is usually omitted of late, because sacred buckskins are so hard to get. Information as to sacred buckskins will be found in *Navaho Legends*, p. 24.

## PRAYER No. 1. (Free translation.)

## I.

1. In Kininaékai.<sup>12</sup>
2. In the house made of dawn.
3. In the story made of dawn.
4. On the trail of dawn.
5. O, Talking God!
6. His feet, my feet, restore (or heal).
7. His limbs, my limbs, restore.
8. His body, my body, restore.
9. His mind, my mind, restore.
10. His voice, my voice, restore.
11. His plumes, my plumes, restore.
12. With beauty before him, with beauty before me.
13. With beauty behind him, with beauty behind me.
14. With beauty above him, with beauty above me.
15. With beauty below him, with beauty below me.
16. With beauty around him, with beauty around me.
17. With pollen beautiful in his voice, with pollen beautiful  
in my voice.
18. It is finished in beauty.
19. It is finished in beauty.

## II.

2. In the house of evening light.
3. From the story made of evening light.
4. On the trail of evening light.
5. O, House God!

(The rest as in I, except that lines 12 and 13 are transposed.)

---

<sup>12</sup> The upper story of White House is painted white; the lower story is the natural yellow of yellow sandstone. The Navahoes do not think this the result of a mere whim, but that it is intentional and symbolic. White is the color of the east in Navaho symbolism, and they suppose the upper story was sacred to *Hastséyaltí*, or Talking God, who was a god of dawn and of the east. Yellow is the symbolic color of the west, and they suppose the lower story belonged to *Hastséhogan*, or House God, who was a god of the west and of the evening twilight.

## III.

5. O, White Corn Boy!

(The rest as in I.)

## IV.

5. O, Yellow Corn Girl!

(The rest as in II.)

## V.

5. O, Pollen Boy!

(The rest as in I.)

## VI.

5. O, Grasshopper Girl!

(The rest as in II, with "It is finished in beauty" four times.)

When they had done, *Hastséhogan* said: "You have learned the prayer well; you have said it properly and you have done right in all things. Now you shall have what you want." They gave him good and beautiful soft goods of all kinds, all kinds of good and beautiful domestic animals, wild animals, corn of all colors, black clouds, black mists, male rains, female rains, lightning, plants, and pollen.

After he had said the six prayers (or six parts of a prayer) as he had been taught, he prayed in his mind that on his homeward journey he might have good pollen above him, below him, before him, behind him, and all around him; that he might have good pollen in his voice. The holy ones said: "We promise you all this. Now you may go."

As he started he began to sing this song:

## SONG B. (Free translation.)

1. To the house of my kindred, there I return.
2. Child of the yellow corn am I.
3. To the Red Rock House, there I return.
4. Where the blue kethawns are by the doorway, there I return.
5. The pollen of evening light on my trail, there I return.

6. At the yuni<sup>13</sup> the haliotis shell hangs with the pollen, there I return.
7. Going around, with it I return.
8. Taking another, I walk out with it. With it I return.
9. To the house of old age, up there I return.
10. To the house of happiness, up there I return.
11. Beauty behind me, with it I return.
12. Beauty before me, with it I return.
13. Beauty above me, with it I return.
14. Beauty below me, with it I return.
15. Beauty all around me, with it I return.
16. Now in old age wandering, I return.
17. Now on the trail of beauty, I am. There I return.

He continued to sing this until he got about 400 paces from White House, when he crossed a hill and began to sing the following song:

SONG C. (Free translation.)

I.

Held in my hand. (Four times. Prelude.)

1. Now with it Dawn Boy am I. Held in my hand.
2. Of Red Rock House. Held in my hand.
3. From the doorway with dark kethawns. Held in my hand.
4. With pollen of dawn for a trail thence. Held in my hand.
5. At the yuni, the striped cotton hangs with the pollen. Held in my hand.
8. Going around with it. Held in my hand.
9. Taking another, I walk out with it. Held in my hand.
10. I walk home with it. Held in my hand.
11. I arrive home with it. Held in my hand.
12. I sit down with it. Held in my hand.
13. With beauty before me. Held in my hand.
14. With beauty behind me. Held in my hand.

<sup>13</sup> Yuni is the place of honor reserved for guests and the head of the house behind the fire opposite the door.

15. With beauty above me. Held in my hand.
16. With beauty below me. Held in my hand.
17. With beauty all around me. Held in my hand.
18. Now in old age wandering. Held in my hand.
19. Now on the trail of beauty. Held in my hand.

## II.

3. From the doorway with the blue kethawns. Held in my hand.
4. With pollen of evening for a trail thence. Held in my hand.
5. At the yuni, the haliotis shell hangs with pollen. Held in my hand.

(The rest as in I, except that 14 and 15 and also 16 and 17 change places.)

By the time he had finished this song he was back at Dzildanistini, whence he started on his quest and from which he could see Depéntsá and the hills around Tse'gíhi. Then he began to think about his home, and he sang another song.

## SONG D. (Free translation.)

There it looms up, it looms up, it looms up, it looms up. (Prelude.)

1. The mountain of emergence looms up.
2. The mountain of dawn looms up.
3. The mountain of white corn looms up.
4. The mountain of all soft goods looms up.
5. The mountain of rain looms up.
6. The mountain of pollen looms up.
7. The mountain of grasshoppers looms up.
8. The field of my kindred looms up.

He thought it was yet a long way to his home, so he sat down to eat some food he had brought with him. Then he sang another song, one of the Bezínyasin or Food Songs, as follows :



## SONG E. (Free translation.)

Ína hwié! my ehild, I am about to eat. (Three times. Prelude.)

1. Now *Hastséyalti*. His food I am about to eat.
2. The pollen of dawn. His food I am about to eat.
3. Much soft goods. His food I am about to eat.
4. Abundant hard goods. His food I am about to eat.
5. Beauty lying before him. His food I am about to eat.
6. Beauty lying behind him. His food I am about to eat.
7. Beauty lying above him. His food I am about to eat.
8. Beauty lying below him. His food I am about to eat.
9. Beauty all around him. His food I am about to eat.
10. In old age wandering. I am about to eat.
11. On the trail of beauty. I am about to eat.

Ína hwié! my ehild. I am about to eat. Kolagane. (Finale.)

When he had finished his meal, he sang another of the *Bezín-yasin*, a song sung in these days when pollen was administered in the rites.

## SONG F. (Free translation.)

Ína hwié! my grandchild, I have eaten. (Three times. Prelude.)

1. *Hastséhogan*. His food I have eaten.
2. The pollen of evening. His food I have eaten.
3. Much soft goods. His food I have eaten.
4. Abundant hard goods. His food I have eaten.
5. Beauty lying behind him. His food I have eaten.
6. Beauty lying before him. His food I have eaten.
7. Beauty lying above him. His food I have eaten.
8. Beauty lying below him. His food I have eaten.
9. Beauty lying all around him. His food I have eaten.
10. In old age wandering. I have eaten.
11. On the trail of beauty. I have eaten.

Ína hwié! my grandchild. I have eaten. Kolagane. (Finale.)

Dawn Boy now crossed a valley to *Tse'gíhi*, and as he crossed it he sang another song the burden of which was "Hozógo nasá, in a beautiful manner I walk."

When he got to the edge of the cañon he looked across it, and there he saw his mother, his father, his sisters, his brothers, and

all his relations. They espied him from afar at the same time, and they said: "Hither comes our elder brother. Hither comes our younger brother," etc., and *Hastséyalti*, who first taught him the songs and sent him forth on his journey, said: "Sitsówe nada', my grandson has returned home." Then his father, who had gone inside to spread a sacred buckskin for him, came out again.

Dawn Boy sang a song when he was at the door of the house, the burden of which was, "*Sagán si níya*, I approach my home," and after he entered he sang "*Sagán si nidá*, in my house I sit down."

*Hastséyalti* entered the house after him, and then all the neighbors crowded in and sat down. The old man and the old woman said: "My son, tell us your story;" and *Hastséyalti* said: "Tell us the story of the holy place you visited, where no stranger ever dared to venture before." Dawn Boy bade them sing a song and promised when they were done singing he would tell his story. The father then sang a song the burden of which was "*Diiá ti sīlnaholne se*, this person will tell me a story."

When the song was finished, Dawn Boy said: "My grandfather, my mother, my father (etc.), what you said was true. It was in truth a holy place that I visited. I did not at first believe that it was such; but now I know that it is." Then he related all his adventures as they have been already told.

After he had related his story, they made preparations to have a ceremony for him. They made him stand on a sacred buckskin, even as the people of White House had done. As he stood on the footprints, drawn in pollen, he said this prayer:

PRAYER No. 2. (Free translation.)

1. Dawn Boy am I, I say.
2. Soft goods of all kinds, my moccasins, I say.
3. Soft goods of all kinds, my leggins, I say.
4. Soft goods of all kinds, my shirt, I say.
5. Soft goods of all kinds, my mind, I say.
6. Soft goods of all kinds, my voice, I say.
7. Soft goods of all kinds, my plumes, I say.
8. Soft goods of all kinds, hanging above me, I say.

9. Hard goods of all kinds, hanging above me, I say.
10. Horses<sup>14</sup> of all kinds, hanging above me, I say.
11. Sheep<sup>14</sup> of all kinds, hanging above me, I say.
12. White corn, hanging above me, I say.
13. Yellow corn, hanging above me, I say.
14. Corn of all kinds, hanging above me, I say.
15. Plants of all kinds, hanging above me, I say.
16. Dark clouds, good and beautiful, hanging above me, I say.
17. Male rain,<sup>15</sup> good and beautiful, hanging above me, I say.
18. Dark mist, good and beautiful, hanging above me, I say.
19. Female rain,<sup>15</sup> good and beautiful, hanging above me, I say.
20. Lightning, good and beautiful, hanging above me, I say.
21. Rainbows, good and beautiful, hanging above me, I say.
22. Pollen, good and beautiful, hanging above me, I say.
23. Grasshoppers, good and beautiful, hanging above me, I say.
24. Before me beautiful, I go home, I say.
25. Behind me beautiful, I go home, I say.
26. Above me beautiful, I go home, I say.
27. Below me beautiful, I go home, I say.
28. All around me beautiful, I go home, I say.
29. In old age wandering, I am, I go home, I say.
30. On the trail of beauty, I am.
31. In a beautiful manner, I am.
32. It is finished in beauty.
33. It is finished in beauty.
34. It is finished in beauty.
35. It is finished in beauty.

The ceremonies performed were some of those which now occur in the rites of the Night Chant, on the last morning when the great nocturnal dance is finished.

<sup>14</sup> Lines 10 and 11 of Prayer appear to be modern growths, even if the whole cultus and myth is not modern. Yet something may be said to the contrary. The word which I translate horses (*Lin*) refers also to any sort of a pet or domestic animal, and the word for sheep (*Debé*) originally meant the wild Rocky Mountain sheep or bighorn. It is now employed to designate the domestic sheep, while the bighorn is now called *tsé'ta debé* or sheep-among-rocks.

<sup>15</sup> Male rain (*ní'tsa baká*) means a shower accompanied by thunder and lightning. Female rain (*ní'tsa baád*) means a shower without electric display. See *The Night Chant*, p. 6.

## TEXT AND INTERLINEAR TRANSLATION.

## SONG A.

1. *Síké*      *holó*      *ládĭn*      *nasá*      *ga*<sup>16</sup>  
My      where are      there      I wander.  
kindred
2. *Síké*      *holó*      *ládĭn*      *nasá*      *woya*<sup>16</sup>  
My      where are      there      I wander.  
kindred
3. *Síké*      *holó*      *ládĭn*      *nasá*      *ga*  
My      where are      there      I wander.  
kindred
4. *Síké*      *holó*      *ládĭn*      *nasá*      *woya*  
My      where are      there      I wander.  
kindred
5. *Nadán/kai*      *biyáze*      *si*      *nĭsli'n*      *yégo*<sup>16</sup>      *nasá woyen*<sup>16</sup>  
White corn      its son      I      am,      I wander.
6. *Tsénitsehogan*      *ládĭn*      *nasá*  
Red Rock House      there      I wander.
7. *Ketáni*      *dĭly'ŷl*      *danadĭnla'*      *ládĭn*      *nasá*      *woyen*  
Kethawn      dark<sup>17</sup>      hangs down      there      I wander.
8. *Hayolkál*      *íye*<sup>16</sup>      *taditdi'n*      *íye*      *bĭl*      *bikeétin*      *ládĭn*  
Dawn      pollen      with      its trail      there  
*nasá*      *woyen*  
I wander.
9. *Yúnigo*      *nídeká*      *bikénadeskaiye*      *taditdi'nye*      *bĭl*  
Behind the      cotton      with strips on a white      pollen      with  
fire      fabric      ground
- dasilá*      *ládĭn*      *nasá*      *woyen*  
hanging      there      I wander.
10. *Baáiya*      *yégo*      *nasá*      *woyen*  
I have      them      I wander.
11. *Tanalágola*      *nayuné'*      *bĭl*      *tsenánĕstsa*      *yégo*  
A second thing      from within      with it      I went out
- nasá*      *woyen*  
I wander.
12. *Sáan*      *hogán*      *ládĭn*      *nasá*      *woyen*  
Old age      house      there      I wander.
13. *Hozó*      *hogán*      *ládĭn*      *nasá*      *woyen*  
Happiness      house      there      I wander.
14. *Sĭtsí'dze*      *hozó*      *yégo*      *nasá*      *woyen*  
Before me      happily      I wander.

<sup>16</sup> Meaningless.<sup>17</sup> A black snake guards the door.

15. *Síkéde*      *hozó*      *yégo*      *nasá*      *woyen*  
 Behind me      happily      I wander.
16. *Siya'gi*      *hozó*      *yégo*      *nasá*      *woyen*  
 Beneath me      happily      I wander.
17. *Šíkí'ge*      *hozó*      *yégo*      *nasá*      *woyen*  
 Above me      happily      I wander.
18. *Sínáde*      *dáaltso*      *hozóne*      *yégo*      *nasá*      *woyen*  
 Around me      all      happily      I wander.
19. *Kat*      *sáan*      *nagai*      *kat*      *bíké*      *hozó*      *si*      *nšlínne*  
 Now      old age      traveling      now      its trail      happily      I      become  
*yégo*      *nasá*      *woyen*  
 I wander.

## PRAYER No. 1.

## I.

1. *Kininaekaígi*  
 House of horizontal white in.
2. *Hayolkál*      *behogángi*  
 Dawn      house made of, in.
3. *Hayolkál*      *bedahonikági*  
 Dawn      having its foundation of, in.
4. *Hayolkál*      *bekeétin*  
 Dawn      its trail marked with.
5. *Hastséyalti*  
 O, Talking God!
6. *Bíké*      *síké*      *naslín*  
 His feet,      my feet      have become.
7. *Bítsát*      *sítsát*      *naslín*  
 His limbs,      my limbs      have become.
8. *Bítsí's*      *sítsí's*      *naslín*  
 His body,      my body      has become.
9. *Bí'ni*      *sí'ni*      *naslín*  
 His mind,      my mind      has become.
10. *Bíne*      *síne*      *naslín*  
 His voice,      my voice      has become.
11. *Béitsos*      *séitsos*      *naslín*  
 His plumes,      my plumes      have become.
12. *Bebítsí'dze*      *hozóni*      *besítsí'dze*      *hozó*  
 With before him      beautiful,      with before me      beautiful.
13. *Bebíkéde*      *hozóni*      *besíyakéde*      *hozó*  
 With behind him      beautiful,      with behind me      beautiful.

- |                    |                       |                   |             |                  |  |
|--------------------|-----------------------|-------------------|-------------|------------------|--|
| 14. Bebiyá         | <i>hozóni</i>         | besiyá            | <i>hozó</i> |                  |  |
| With below<br>him  | beautiful,            | with below<br>me  | beautiful.  |                  |  |
| 15. Bebíkígi       | <i>hozóni</i>         | besíkígi          | <i>hozó</i> |                  |  |
| With above<br>him  | beautiful,            | with above<br>me  | beautiful.  |                  |  |
| 16. Bebíná         | <i>hozóni</i>         | besíná            | <i>hozó</i> |                  |  |
| With around<br>him | beautiful,            | with around<br>me | beautiful.  |                  |  |
| 17. Tadıtdín       | bebízáhago            | <i>hozódi</i>     | ai          | besízáhago       |  |
| Pollen             | with in his voice     | beautiful,        | that        | with in my voice |  |
| <i>hozó</i>        | <i>nasi'slin</i>      |                   |             |                  |  |
| beautiful          | I become.             |                   |             |                  |  |
| 18. <i>Hozó</i>    | <i>nahastlin</i>      |                   |             |                  |  |
| In beauty          | again it is finished. |                   |             |                  |  |
| 19. <i>Hozó</i>    | <i>nahastlin</i>      |                   |             |                  |  |
| In beauty          | again it is finished. |                   |             |                  |  |

## II.

1. Kininaekaígi  
Horse of horizontal white in.
2. Nahotsói      *behogángi*  
Horizontal      house made of in.  
yellow
3. Nahotsói      *bedahonikági*  
Horizontal      having its  
yellow            foundation of in.
4. Nahotsói      *bekeétin*  
Horizontal      its trail  
yellow            marked with
5. *Hastséhogan*  
O, House God!

(The rest as in part I, except that lines 12 and 13 are transposed.)

## III.

1. Kininaekaígi  
House of horizontal  
white in.
2. *Hayolkál*      *behogángi*  
Dawn            horse made of in.
3. *Hayolkál*      *bedahonikági*  
Dawn            having its foundation of in.
4. *Hayolkál*      *bekeétin*  
Dawn            its trail marked with.
5. Nadánlkai      Askí  
O, White        Boy!  
Corn

(The rest as in part I.)

## IV.

1. Kininaekaígi  
House of horizontal  
white in.
2. Nahotsói      behogángi  
Horizontal      house made of in.  
yellow
3. Nahotsói      bedahonikági  
Horizontal      having its foundation of in  
yellow
4. Nahotsói      bekeétin  
Horizontal      its trail marked with.  
yellow
5. Nadánltsoi      Atét  
O, Yellow      Girl!  
Corn

(The rest as in part II.)

## V.

1. Kininaekaígi  
House of horizontal  
white in.
2. Hayolkál      behogángi  
Dawn      house made of, in.
3. Hayolkál      bedahonikági  
Dawn      having its foundation of, in
4. Hayolkál      bekeétin  
Dawn      its trail marked with.
5. Tadítín      Askí  
O, Pollen      Boy!

(The rest as in part I.)

## VI.

1. Kininaekaígi  
House of horizontal  
white, in.
2. Nahotsói      behogángi  
Horizontal      house made of, in.  
yellow
3. Nahotsói      bedahonikági  
Horizontal      having its foundation of, in.  
yellow
4. Nahotsói      bekeétin  
Horizontal      its trail marked with.  
yellow
5. Aníltani      Atét  
O, Grasshopper      Girl!

(The rest as in part II, with "Hozo nahastlín" repeated four times.)

## SONG B.

1. *Síké*      *bogán*      *ládín*      *nasdás*  
My kindred    their house    there      I return.
2. *Síké*      *bogán*      *ládín*      *nasdá*      *gose*<sup>18</sup>  
My kindred    their house    there      I return.
3. *Síké*      *bogán*      *ládín*      *nasdás*  
My kindred    their house    there      I return.
4. *Síké*      *bogán*      *ládín*      *nasdá*      *gose*  
My kindred    their house    there      I return.
5. *Nadánltsoi*    *biyáze*    *si*      *níslín*    *yégo*      *nasdás*  
Yellow corn    his child    I          am                              I return.
6. *Tsénitsehogan*    *ládín*      *nasdá*      *gose*  
Red Rock House    there      I return.
7. *Ketáni*      *dolí'zi*      *danadínlá*    *ládín*      *nasdá*      *gose*  
Kethawn      blue          hangs down    there      I return.
8. *Nahotsói*      *tadítđín*    *bíl*      *bekeétin*    *ládín*      *nasdóse*<sup>19</sup>  
Evening light    pollen      with      its trail marked    there      I return.
9. *Yúnigo*      *hadáte*      *tadítđín*    *bíl*      *dasilá'*    *ládín*      *nasdóse*  
Behind the      haliotis    pollen      with      hanging      there      I return.  
fire.
10. *Baaiya*      *yégo*      *nasdóse*  
Having them                              I return.
11. *Tanalágole*    *nayoné'*    *bíl*      *tsěnánětsa*    *yégo*      *nasdóse*  
A second thing    from within    with it      I went out                              I return.
12. *Sáan*      *hogán*      *ládín*      *nasdóse*  
Old age      house      there      I return.
13. *Hozó*      *hogán*      *ládín*      *nasdóse*  
Happiness    house      there      I return.
14. *Síkéde*      *hozóni*      *yégo*      *nasdóse*  
Behind me      happily                              I return.
15. *Sítsí'dze*      *hozóni*      *yégo*      *nasdóse*  
Before me      happily                              I return.
16. *Siyáge*      *hozóni*      *yégo*      *nasdóse*  
Beneath me    happily                              I return.
17. *Síkígi*      *hozóni*      *yégo*      *nasdóse*  
Above me      happily                              I return.
18. *Sínáde*      *daáltso*      *hozóni*      *ládín*      *nasdóse*  
Around me      all          happily                              I return.
19. *Kąt*      *sáan*      *nagái*      *kąt*      *bíké*      *hozóni*      *si*  
Now      old age      traveling    now      its trail      happily      I  
*níslín*      *ládín*      *nasdóse*  
become      there      I return.

(Followed by a refrain of meaningless words.)

<sup>18</sup> Meaningless.

<sup>19</sup> Unusual form, probably a contraction with a meaningless syllable.



## SONG C.

## PRELUDE.

*Silá silá kělyá ananan.* (Repeated four times.)  
My hand my hand it lies in.

1. *Kaṭ bīl Hayoḱkáli Askí si nīslīn silá kě'lya*  
Now, with it Dawn boy I have become my hand they lie in.
2. *Tsénitsehogan ládīn silá kě'lya*  
Red Rock House there my hand they lie in.
3. *Keṭáni dīly'íl danadīnlá' ládīn silá kě'lya*  
Kethawn dark hangs down there my hand they lie in.
4. *Hayoḱkáli tadītdīn bīl bekeétin ládīn silá kě'lya*  
Dawn pollen with its trail marked there my hands they lie in.
5. *Yúnigo ndéka bīkénaděskaiye tadītdīn bīl dasilá'*  
Behind the cotton fabric with stripes on a pollen with hanging  
fire white ground  
*ládīn silá kělyá*  
there my hands they lie in.
6. *Si baaiya yégo silá kě'lya*  
I having them my hands they lie in.
7. *Tanalágola nayúne' bīl tsénáněstsá silá kě'lya*  
A second thing from within with I went out my hands they lie in.
8. *Sáan hogán ládīn silá kě'lya*  
Old age house there my hands they lie in.
9. *Hozó hogán ládīn silá kě'lya*  
Happiness house there my hands they lie in.
10. *Si bīl nadīstsá' yégo silá kě'lya*  
I with set forth for home my hands they lie in.
11. *Si bīl nayěstá' yégo silá kě'lya*  
I with go homeward my hands they lie in.
12. *Si bīl naněstsá' yégo silá kě'lya*  
I with reach home my hands they lie in.
13. *Si bīl naněsdá' yégo silá kě'lya*  
I with I sit down my hands they lie in.
14. *Sītsí'dze hozógo yégo silá kě'lya*  
Before me happily my hands they lie in.
15. *Síkéde hozógo yégo silá kě'lya*  
Behind me happily my hands they lie in.
16. *Siyági hozógo yégo silá kě'lya*  
Beneath me happily my hands they lie in.
17. *Síkíge hozógo yégo silá kě'lya*  
Above me happily my hands they lie in.

18. *Sīnāde*      *daáltso*      *hozógo*      *yégo*      *sílá*      *kě'lya*  
 Around me      all      happily           my hands      they lie in.
19. *Kat*      *sáan*      *nagái*      *kat*      *biké*      *hozóni*      *sī*  
 Now      old age      traveling      now      its trail      happily      I
- nīsl'n*      *yégo*      *sílá*      *kě'lya*  
 become           my hands      they lie in.

## REFRAIN.

Ananaiye      *sílá*      *sílá*      *kě'lya*      *sílá*      *sílá*      *kě'lya*      ananan  
 my      my      they lie in      my      my      they lie in.  
 hands      hands           hands      hands

## II.

3. *Ketáni*      *doŋ'zi*      *danadīnlá'*      *ládīn*      *sílá*      *kě'lya*  
 Kethawns      blue      hang down      there      my hands      they lie in.
4. *Nahotsói*      *tadītdīn*      *bīl* *bekeétin*      *ládīn*      *sílá*      *kě'lya*  
 Evening light      pollen      with its trail marked      there      my hands      they lie in.
5. *Yúnigo*      *hadáte*      *tadītdīn*      *bīl*      *dasilá'*      *ládīn*  
 Behind the      haliotis      pollen      with      hangs      there
- sílá*      *kě'lya*  
 my hands      they lie in.

The remainder as in stanza I, except that lines 14 and 15 change places.

## SONG D.

## PRELUDE.

- Haineya*<sup>20</sup>      *nagái*      *naa'*      *naái*      *oyéye*<sup>20</sup>      *naái*      *oyéye*  
 Stands up,      stands up,      stands up.
- Naái*      *oyé*<sup>20</sup>      *naái*      *oyéyea'*.<sup>20</sup>  
 Stands up,      stands up.
1. *Hadjinaí*      *dzīl*<sup>21</sup>      *nayíáyi'*  
 They came up      mountains      loom up.
2. *Hayolkál*      *dzīl*      *nayíáyi'*  
 Dawn      mountain      looms up.
3. *Nadánlkai*      *dzīl*      *nayíáyi'*  
 White corn      mountain      looms up.
4. *Yúdi*      *dzīl*      *nayíáyi'*  
 Soft goods      mountain      looms up.

<sup>20</sup> Meaningless.<sup>21</sup> The usual form is *dzil*, not *dzil*.

5. Ní'łtsa      dzıl      nayiáyi'<sup>4</sup>  
Rain      mountain      looms up.
6. Tadıtdín      dzıl      nayiáyi'<sup>4</sup>  
Pollen      mountain      looms up.
- (Anłłtáni      dzıl      nayiáyi'<sup>4</sup>)<sup>22</sup>  
Grasshopper      mountain      looms up.
7. Áiye      diné      sikéyo      bikéya      niaíye      nizóni      yaaiye  
That      people      my country      their country      looms up      beautifully      it stands.
8. Áiye      diné      sikéyo      hokéya      altsó      hozóni  
That      people      my country,      their country      all      beautifully  
nayıáiyi  
looms up.

REFRAIN.

Haineaya oooo naaia, etc.

SONG E.

PRELUDE.

- I'na<sup>23</sup>      hwié<sup>23</sup>      siyáze      eena<sup>23</sup>      saadılńıl  
my child,      cook for yourself.
1. Hasdzéłti      bisté      sadılńıl  
Hastséyalti,      his lunch      cook for yourself.
2. Hayolkál      bıtadıtdín      bisté      sadılńıl  
Dawn      his pollen,      his lunch      cook for yourself.
3. Yúdi      bidolyágo      bisté      sadılńıl  
Soft goods      abundant,      his lunch      cook for yourself.
4. Ntlíz      bidolyágo      bisté      sadılńıl  
Hard goods      abundant,      his lunch      cook for yourself.
5. Bitsín      nahozógo      bisté      sadılńıl  
Before      happily,      his lunch      cook for yourself.  
him
6. Biké      nahozógo      bisté      sadılńıl  
Behind      happily,      his lunch      cook for yourself.  
him
7. Biyáge      nahozógo      bisté      sadılńıl  
Above him      happily,      his lunch      cook for yourself.  
below
8. Bikíge      nahozógo      bisté      sadılńıl  
Above him      happily,      his lunch      cook for yourself.
9. Biná      nahozógo      bisté      sadılńıl  
Around      happily,      his lunch      cook for yourself.  
him

<sup>22</sup> This line was omitted in rendering the song to the Editor in 1906.<sup>23</sup> Meaningless.

10. Sáan           nagaí           bisté           sadiñníl  
Old age           traveling       his lunch       cook for yourself.
11. Biké           hozó           bisté           sadiñníl  
His trail       happily,       his lunch       cook for yourself.

## REFRAIN.

I'na    hwié       siyázi       sadiñníl       olagáne<sup>23</sup>  
My child   cook for yourself.

## SONG F. POLLEN SONG.

## PRELUDE.

- I'na    hwié       sitsówe       eena       saanělyá'  
My grandchild                                    I have eaten.
1. *Hastséhogan*       bisté       saanělyá'  
*Hastséhogan*       his lunch,       I have eaten.
2. *Nahotsói*       bitaditdín       bisté       saanělyá'  
Evening light       its pollen,       his lunch       I have eaten.
3. *Yúdi*       bidolyágo       bisté       saanělyá'  
Soft goods       abundant,       his lunch       I have eaten.
4. *Ntíz*       bidolyágo       bisté       saanělyá'  
Hard goods       abundant,       his lunch       I have eaten.
5. *Biké*       nahozógo       bisté       saanělyá'  
Behind him,       happily,       his lunch       I have eaten.
6. *Bitsín*       nahozógo       bisté       saanělyá'  
Before him       happily,       his lunch       I have eaten.
7. *Biyáge*       nahozógo       bisté       saanělyá'  
Below him       happily,       his lunch       I have eaten.
8. *Bikíge*       nahozógo       bisté       saanělyá'  
Above him       happily,       his lunch       I have eaten.
9. *Biná*       nahozógo       bisté       saanělyá'  
Around him       happily,       his lunch       I have eaten.
10. *Sáan*       nagaí       bisté       saanělyá'  
Old age       traveling,       his lunch       I have eaten.
11. *Biké*       hozó       bisté       saanělyá'  
His trail       happily,       his lunch       I have eaten.

## REFRAIN.

I'na    hwié       sitsówe       saanělyá'       kolagáne  
My grandchild,       I have eaten.

## PRAYER No. 2.

- |                                      |                                 |   |  |  |                          |
|--------------------------------------|---------------------------------|---|--|--|--------------------------|
| 1. <i>Hayo/kál</i><br>Dawn           | <i>Aski'</i><br>boy             | <i>nĩsli'ngo</i> <sup>24</sup><br>I am, | <i>adĩsni'</i><br>I say,               |  |                          |
| 2. <i>Yúdi</i><br>Soft goods         | <i>altasaí</i><br>of all kinds, | <i>síkégo</i><br>my moccasins,          | <i>adĩsni'</i><br>I say.               |  |                          |
| 3. <i>Yúdi</i><br>Soft goods         | <i>altasaí</i><br>of all kinds, | <i>sistlégo</i><br>my leggins           | <i>adĩsni'</i><br>I say.               |  |                          |
| 4. <i>Yúdi</i><br>Soft goods         | <i>altasaí</i><br>of all kinds, | <i>siégo</i><br>my shirt                | <i>adĩsni'</i><br>I say.               |  |                          |
| 5. <i>Yúdi</i><br>Soft goods         | <i>altasaí</i><br>of all kinds, | <i>sĩnigo</i><br>my mind,               | <i>adĩsni'</i><br>I say.               |  |                          |
| 6. <i>Yúdi</i><br>Soft goods         | <i>altasaí</i><br>of all kinds, | <i>sĩnégo</i><br>my voice,              | <i>adĩsni'</i><br>I say.               |  |                          |
| 7. <i>Yúdi</i><br>Soft goods         | <i>altasaí</i><br>of all kinds, | <i>seetsósgo</i><br>my plumes,          | <i>adĩsni'</i><br>I say.               |  |                          |
| 8. <i>Yúdi</i><br>Soft goods         | <i>altasaí</i><br>of all kinds, | <i>si</i><br>me,                        | <i>dahazlágó</i><br>they will come to, | <i>adĩsni'</i><br>I say.               |                          |
| 9. <i>Ntĩ'z</i><br>Hard goods        | <i>altasaí</i><br>of all kinds  | <i>si</i><br>me,                        | <i>dahazlágó</i><br>they will come to, | <i>adĩsni'</i><br>I say.               |                          |
| 10. <i>Lin</i><br>Horses             | <i>altasaí</i><br>of all kinds  | <i>si</i><br>me                         | <i>dahazlágó</i><br>they will come to, | <i>adĩsni'</i><br>I say.               |                          |
| 11. <i>Debé</i><br>Sheep             | <i>altasaí</i><br>of all kinds  | <i>si</i><br>me                         | <i>dahazlágó</i><br>they will come to, | <i>adĩsni'</i><br>I say.               |                          |
| 12. <i>Nadánlkai</i><br>White corn   | <i>si</i><br>me                 | <i>dahazlágó</i><br>it will come to,    | <i>adĩsni'</i><br>I say.               |  |                          |
| 13. <i>Nadánltsoi</i><br>Yellow corn | <i>si</i><br>me                 | <i>dahazlágó</i><br>it will come to,    | <i>adĩsni'</i><br>I say.               |  |                          |
| 14. <i>Nadán</i><br>Corn             | <i>altasaí</i><br>of all kinds, | <i>si</i><br>me                         | <i>dahazlágó</i><br>it will come to,   | <i>adĩsni'</i><br>I say.               |                          |
| 15. <i>Nanisé</i><br>Growing things  | <i>altasaí</i><br>of all kinds, | <i>si</i><br>me                         | <i>dahazlágó</i><br>they will come to, | <i>adĩsni'</i><br>I say.               |                          |
| 16. <i>Kos</i><br>Clouds             | <i>dĩly'ł</i><br>dark           | <i>yasóni</i><br>beautiful,             | <i>si</i><br>me                        | <i>dahazlágó</i><br>they will come to, | <i>adĩsni'</i><br>I say. |
| 17. <i>Nĩtsabaká</i><br>Male rain    | <i>yasóni</i><br>beautiful,     | <i>si</i><br>me                         | <i>dahazlágó</i><br>it will come to,   | <i>adĩsni'</i><br>I say.               |                          |
| 18. <i>A'</i><br>Cloud               | <i>dĩly'ł</i><br>dark           | <i>yasóni</i><br>beautiful,             | <i>si</i><br>me                        | <i>dahazlágó</i><br>it will come to,   | <i>adĩsni'</i><br>I say. |
| 19. <i>Nĩtsabaád</i><br>Female rain  | <i>yasóni</i><br>beautiful,     | <i>si</i><br>me                         | <i>dahazlágó</i><br>it will come to,   | <i>adĩsni'</i><br>I say.               |                          |

20. *Atsíniltl'is*      *yasóni*      *si*      *dahazlágo*      *adışnı́'*  
 Lightning      beautiful,      me      it will come to,      I say.
21. *Natsılít*      *yasóni*      *si*      *dahazlágo*      *adışnı́'*  
 Rainbow      beautiful,      me      it will come to,      I say.
22. *Tadıtdín*      *yasóni*      *si*      *dahazlágo*      *adışnı́'*  
 Pollen      beautiful,      me      it will come to,      I say.
23. *Anı́lta'ni*      *yasóni*      *si*      *dahazlágo*      *adışnı́'*  
 Grasshoppers      beautiful,      me      it will come to,      I say.
24. *Sıtsı́'dze*      *hozógo*      *naságo*      *adışnı́'*  
 Before me      happily,      I travel,      I say.
25. *Sıkéde*      *hozógo*      *naságo*      *adışnı́'*  
 Behind me      happily,      I travel,      I say.
26. *Siyági*      *hozógo*      *naságo*      *adışnı́'*  
 Below me      happily,      I travel,      I say.
27. *Sıkígi*      *hozógo*      *naságo*      *adışnı́'*  
 Above me      happily,      I travel,      I say.
28. *Sınáde*      *daáltso*      *hozógo*      *naságo*      *adışnı́'*  
 Around me      all      happily,      I travel,      I say.
29. *Sáan*      *nagaí*      *nı́slı́ngo*      *naságo*      *adışnı́'*  
 In old age      wandering      am I,      I travel,      I say.
30. *Biké*      *hozógo*      *nı́slı́ngo*      *naságo*      *adışnı́'*  
 Its trail      happily      am I,      I travel,      I say.
31. *Hozógo*      *naságo*      *adışnı́'*  
 Happily      I travel,      I say.
32. *Hozó*      *nahastlın*  
 Happily      it is finished.
33. *Hozó*      *nahastlın*  
 Happily      it is finished.
34. *Hozó*      *nahastlın*  
 Happily      it is finished.
35. *Hozó*      *nahastlın*  
 Happily      it is finished.

<sup>24</sup>The suffix -go in all the words of this prayer has the force "of this sort" I am, my moccasins are, etc.

A PRAYER OF THE SECOND DAY OF THE NIGHT  
CHANT.

(See The Night Chant, p. 81, par. 355.)

I.

1. From the base of the east.
2. From the base of the Pelado Peak.
3. From the house made of mirage,
4. From the story made of mirage,
5. From the doorway of rainbow,
6. The path out of which is the rainbow,
7. The rainbow passed out with me.
8. The rainbow raised up with me.
9. Through the middle of broad fields,
10. The rainbow returned with me.
11. To where my house is visible,
12. The rainbow returned with me.
13. To the roof of my house,
14. The rainbow returned with me.
15. To the entrance of my house,
16. The rainbow returned with me.
17. To just within my house,
18. The rainbow returned with me.
19. To my fireside,
20. The rainbow returned with me.
21. To the center of my house,
22. The rainbow returned with me.
23. At the fore part of my house with the dawn,
24. The Talking God sits with me.
25. The House God sits with me.
26. Pollen Boy sits with me.
27. Grasshopper Girl sits with me.
28. In beauty Estsánatlehi, my mother, for her I return.
29. Beautifully my fire to me is restored.

30. Beautifully my possessions are to me restored.
31. Beautifully my soft goods to me are restored.
32. Beautifully my hard goods to me are restored.
34. Beautifully my horses to me are restored.
34. Beautifully my sheep to me are restored.
35. Beautifully my old men to me are restored.
36. Beautifully my old women to me are restored.
37. Beautifully my young men to me are restored.
38. Beautifully my women to me are restored.
39. Beautifully my children to me are restored.
40. Beautifully my wife to me is restored.
41. Beautifully my chiefs to me are restored.
42. Beautifully my country to me is restored.
43. Beautifully my fields to me are restored.
44. Beautifully my house to me is restored.
45. Talking God sits with me.
46. House God sits with me.
47. Pollen Boy sits with me.
48. Grasshopper Girl sits with me.
49. Beautifully white corn to me is restored.
50. Beautifully yellow corn to me is restored.
51. Beautifully blue corn to me is restored.
52. Beautifully corn of all kinds to me is restored.
53. In beauty may I walk.
54. All day long may I walk.
55. Through the returning seasons may I walk.
56. (Translation uncertain.)
57. Beautifully will I possess again.
58. (Translation uncertain.)
59. Beautifully birds . . . . .
60. Beautifully joyful birds . . . . .
61. On the trail marked with pollen may I walk.
62. With grasshoppers about my feet may I walk.
63. With dew about my feet may I walk.
64. With beauty may I walk.
65. With beauty before me, may I walk.
66. With beauty behind me, may I walk.
67. With beauty above me, may I walk.



68. With beauty below me, may I walk.
69. With beauty all around me, may I walk.
70. In old age wandering on a trail of beauty, lively, may I walk.
71. In old age wandering on a trail of beauty, living again, may I walk.
72. It is finished in beauty.
73. It is finished in beauty.

## II.

1. From the base of the south.
2. From the base of the San Mateo mountain.

(The rest as in Part I, except that 65 and 66 and also 67 and 68 are transposed.)

## III.

1. From the base of the west.
2. From the base of the San Francisco mountain.

(The rest as in Part I.)

## IV.

1. From the base of the north.
2. From the base of the San Juan mountains.

(The rest as in Part II; but "It is finished in beauty" is repeated four times.)

## TEXT AND INTERLINEAR TRANSLATION.

## I.

1. *Haá'*      *biyáden*  
The East      from its base.
2. *Dzĩlnadzĩ'ni*      *biyáden*  
Pelado Peak      from its base.
3. *Hadáhonige*      *behogánden*  
Mirage      house made of from.
4. *Hadáhonige*      *bedahonikáden*  
Mirage      having its foundation of from.
5. *Natsĩlĩt*      *dadĩnláden*  
Rainbow      the doorway from.

6. Natsíłt biké dzétin  
Rainbow its trail the passage out.
7. Natsíłt sıltséındel  
Rainbow with me it went out.
8. Natsíłt sıldáındidel  
Rainbow with me it went higher.
9. Daiké hot'él ełnigi  
Field broad in the middle
10. Natsíłt sılńáhındel  
Rainbow with me it returned.
11. Sóhogan bitsíhastigi  
My house from where it could be seen
12. Natsíłt sılńáhındel  
Rainbow with me it returned.
13. Sóhogan sitkíge  
My house its roof
14. Natsíłt sılńáhındel  
Rainbow with me it returned.
15. Sóhogan dzeetín  
My house the entrance
16. Natsíłt sılńáhındel  
Rainbow with me it returned.
17. Sóhogan bahastláde  
My house just inside
18. Natsíłt sılńáhındel  
Rainbow with me it returned.
19. Sóhogan honışhá'de  
My house the hearth
20. Natsíłt sılńáhındel  
Rainbow with me it returned.
21. Sóhogan yahałnigě  
My house the center
22. Natsíłt sılńáhındel  
Rainbow with me it returned.
23. Hayołkál bėsóhogan ntsitłági  
The dawn with my house fore part
24. Hastséyalti sılńaneské'  
Talking God with me he sits.
25. Hastséhogan sılńaneské'  
House God with me he sits.
26. Tadıtdín Askí sılńaneské'  
Pollen Boy with me he sits.

27. Anilṭa'ni      Atét      s̄lnaneské'  
Grasshopper      Girl      with me she sits.
28. Hozógo      Estsánatlehi      samá      bananestsá  
Happily      Woman Who      my mother      for her I return.  
                    Rejuvenates
29. Hozógo      sókon      s̄lnastlín  
Happily      my fire      is restored to me.
30. Hozógo      sinalyéé      s̄lnastlín  
Happily      my possessions      are restored to me.
31. Hozógo      soyúde      s̄lnastlín  
Happily      my soft goods      are restored to me.
32. Hozógo      sintlíz      s̄lnastlín  
Happily      my hard goods      are restored to me.
33. Hozógo      s̄lín      s̄lnastlín  
Happily      my horses      are restored to me.
34. Hozógo      sidebé      s̄lnastlín  
Happily      my sheep      are restored to me.
35. Hozógo      sahasúé      s̄lnastlín  
Happily      my old men      are restored to me.
36. Hozógo      sizáni      s̄lnastlín  
Happily      my old women      are restored to me.
37. Hozógo      sitsilké      s̄lnastlín  
Happily      my young men      are restored to me.
38. Hozógo      sidzike      s̄lnastlín  
Happily      my young women      are restored to me.
39. Hozógo      saltsíni      s̄lnastlín  
Happily      my children      are restored to me.
40. Hozógo      b̄lhinisnáni      s̄lnastlín  
Happily      my wife      are restored to me  
                    (or husband)
41. Hozógo      sinantái      s̄lnastlín  
Happily      my chiefs      are restored to me.
42. Hozógo      sikéya      s̄lnastlín  
Happily      my country      is restored to me.
43. Hozógo      sidaiké      s̄lnastlín  
Happily      my fields      are restored to me.
44. Hozógo      sagán      s̄lnastlín  
Happily      my house      is restored to me.
45. Hastseyalti      s̄lnaneské'  
Talking God      with me he sits.
46. Hastsehogan      s̄lnaneské'  
House God      with me he sits.

47. *Tadītđín*      Askí      sīlnaneské'  
Pollen      Boy      with me he sits.
48. *Aniltā'ni*      Atét      sīlnaneské'  
Grasshopper      Girl      with me she sits.
49. *Hozógo*      nadánlkai      sīnastlín  
Happily      white corn      is restored to me.
50. *Hozógo*      nadánltsoi      sīnastlín  
Happily      yellow corn      is restored to me.
51. *Hozógo*      nadándotlizi      sīnastlín  
Happily      blue corn      is restored to me.
52. *Hozógo*      nadán      altasái      sīnastlín  
Happily      corn      of all kinds      is restored to me.
53. *Hozógo*      nasádo  
Happily      may I walk.
54. *Daládjin (?)*      nahatígo      nasádo  
All day long      may I walk.
55. *Tasí*      akenahotlédo      nasádo  
Thus      becoming again      may I walk.
56. *Hozógo*      dalási      nahádo  
Happily
57. *Hozógo*      ase      nahotlédo  
Happily      I will get again.
58. *Hozógo*      dasé      ĩndĩntěso  
Happily      (?)      (?)
59. *Hozógo*      ayás      indantáhi      danditségo      nasádo  
Happily      birds      (?)      (?)      may I walk.
60. *Hozógo*      ayás      bahozóni      danditségo      nasádo  
Happily      birds      joyful      (?)      may I walk.
61. *Tadītđín*      bekeétin      nasádo  
Pollen      its trail marked with      may I walk.
62. *Aniltā'ni*      bidesísigo      nasádo  
Grasshoppers      about my feet      may I walk.
63. *Dató*      bidesísigo      nasádo  
Dew      about my feet      may I walk.
64. *Hozógo*      nasádo  
Happily      may I walk.
65. *Sitsídze*      hozógo      nasádo  
Me before      happily      may I walk.  
toward
66. *Síkédze*      hozógo      nasádo  
Me behind      happily      may I walk.  
toward

67. *Siyádze*      *hozógo*      *nasádo*  
 Me below      happily      may I walk.  
 toward
68. *Sikí'dze*      *hozógo*      *nasádo*  
 Me above      happily      may I walk.  
 toward
69. *Síná*      *taáltso*      *hozógo*      *nasádo*  
 Me around      all      happily      may I walk.
70. *Sáan*      *nagaí*      *biké*      *hozógo*      *neslindo*      *nasádo*  
 Old age      wandering      its trail      happily      I will be      may I walk.
71. *Sáan*      *nagaí*      *biké*      *hozógo*      *nasístlínko*      *nasádo*  
 Old age      wandering      its trail      happily      again living      may I walk.
72. *Hozó*      *nahastlín*  
 Happily      it is restored.
73. *Hozó*      *nahastlín*  
 Happily      it is restored.

II.

1. *Sadaá'*      *biyáde*  
 The south      from its base,
2. *Tsódzíl*      *biyáde*  
 Mt. San Mateo      from its base.

(The rest as in part I except that lines 65 and 66, and 67 and 68 are transposed.)

III.

1. *Iná'*      *biyáde*  
 The west      from its base,
2. *Dokooslít*      *biyáde*  
 San Francisco Mt.      from its base.

(The rest as in part I.)

IV.

1. *Náhokos*      *biyáde*  
 The north      from its base
2. *Debéntsa*      *biyáde*  
 San Juan Mts.      from its base

(The rest as in part II except that "*Hozó nahastlín*" is repeated four times.)

A PRAYER OF THE FOURTH DAY OF THE NIGHT  
CHANT.

(See *The Night Chant*, p. 97, par. 426.)

I.

1. Tse' gíhi.
2. House made of the dawn.
3. House made of evening light.
4. House made of the dark cloud.
5. House made of male rain.
6. House made of dark mist.
7. House made of female rain.
8. House made of pollen.
9. House made of grasshoppers.
10. Dark cloud is at the door.
11. The trail out of it is dark cloud.
12. The zigzag lightning stands high up on it.
13. Male diety!
14. Your offering I make.
15. I have prepared a smoke for you.
16. Restore my feet for me.
17. Restore my legs for me.
18. Restore my body for me.
19. Restore my mind for me.
20. Restore my voice for me.
21. This very day take out your spell for me.
22. Your spell remove for me.
23. You have taken it away for me.
24. Far off it has gone.
25. Happily I recover.
26. Happily my interior becomes cool.
27. Happily I go forth.
28. My interior feeling cold, may I walk.
29. No longer sore, may I walk.

30. Impervious to pain, may I walk.
31. With lively feelings may I walk.
32. As it used to be long ago, may I walk.
33. Happily may I walk.
34. Happily with abundant dark clouds, may I walk.
35. Happily with abundant showers, may I walk.
36. Happily with abundant plants, may I walk.
37. Happily on a trail of pollen, may I walk.
38. Happily may I walk.
39. Being as it used to be long ago, may I walk.
40. May it be happy (or beautiful) before me.
41. May it be beautiful behind me.
42. May it be beautiful below me.
43. May it be beautiful above me.
44. May it be beautiful all around me.
45. In beauty it is finished.
46. In beauty it is finished.

## II.

10. Dark mist is at the door.
11. The trail out of it is dark mist.
12. The male rain stands high upon it.

(With the exception of these lines and lines 40 and 41, which change places, the second part of the prayer is identical with the first. At the end it has "In beauty it is finished," repeated four times.)

## TEXT AND INTERLINEAR TRANSLATION.

1. Tse'gíhi  
Tse'gíhi
2. *Hayoíkál*      *behogán*  
Dawn              house made of.
3. *Nahotsoí*      *behogán*  
Evening light      house made of.
4. *Kósdílyíl*      *behogán*  
Dark cloud        house made of.
5. *Níłtsabaká*    *behogán*  
Male rain          house made of.

6. A'dilyil behogán  
Dark fog house made of.
7. Níltsabaád behogán  
Female rain house made of.
8. Tadıtdín behogán  
Pollen house made of.
9. Aniltani behogán  
Grasshoppers house made of.
10. Kósdilyil dadínlá'  
Dark cloud doorposts.
11. Kósdilyil bíké dzeétin  
Dark cloud his road the exit.
12. Atsinitlis yíke dasizini  
Lightening on top standing up.
13. *Hastsébaka*  
O, Male Divinity!
14. Nigél islá'  
Your offering I make.
15. Nadíhila'  
For you I have prepared.
16. Síké saádílil  
My feet for me restore.
17. Sítsát saádílil  
My legs for me restore.
18. Sítsís saádítlil  
My body for me restore.
19. Sí'ni saádítlil  
My mind for me restore.
20. Síné saádítlil  
My voice for me restore.
21. Tádýsdzin naalíl sáhádilel  
This very day your spell for me you will take out.
22. Naalíl sahanéinla'  
Your spell for me is removed.
23. Sítsádze tahí'ndínla'  
Away from me you have taken it.
24. Nízágo nastlín  
Far off it has gone.
25. Hozógo nadedisdál  
Happily I will recover.



26. *Hozógo*      *sítáha*      *dínokél*  
Happily      my interior      will be cool.
27. *Hozógo*      *tsídísál*  
Happily      I shall go forth.
28. *Sítáha*      *honezkázigo*      *nasádo*  
My interior      being cool      may I walk.
29. *Dosatéhigo*      *nasádo*  
No longer sore      may I walk.
30. *Dosohodilnigo*      *nasádo*  
Impervious to pain      may I walk.
31. *Saná*<sup>4</sup>      *nislíngo*      *nasádo*  
My feelings      being lively      may I walk.
32. *Daalkída*      *kitégo*      *nasádo*  
Long ago      as it was      may I walk.
33. *Hozógo*      *kósdilyíl*      *senahotlédo*      *nasádo*  
Happily      clouds dark      receiving again      may I walk.
34. *Hozógo*      *nasádo*  
Happily      may I walk.
35. *Hozógo*      *sedahwiltíndo*      *nasádo*  
Happily      having abundant showers      may I walk.
36. *Hozógo*      *nánise*      *senahotlédo*      *nasádo*  
Happily      growing plants      receiving again      may I walk.
37. *Hozógo*      *tadítín*      *keheetíngo*      *nasádo*  
Happily      pollen      its trail      may I walk.
38. *Hozógo*      *nasádo*  
Happily      may I walk.
39. *Tasé*      *alkídzi*      *ahonílgo*      *nasádo*  
Thus      as it used to be      it having happened      may I walk.
40. *Sítsídze*      *hozódo*  
Before me      may it be happy.
41. *Síkéde*      *hozódo*  
Behind me      may it be happy.
42. *Siyáde*      *hozódo*  
Below me      may it be happy.
43. *Síkide*      *hozódo*  
Above me      may it be happy.
44. *Síná*      *taáltso*      *hozódo*  
Around me      all      may it be happy.
45. *Hozó*      *nahastlín*  
Happily      it is restored.
46. *Hozó*      *nahastlín*  
Happily      it is restored.

## II.

- |                 |                          |
|-----------------|--------------------------|
| 10. A'dilyil    | dadīnlá'.                |
| dark fog        | door posts.              |
| 11. A'dilyil    | biké      dzeétin        |
| Dark fog        | its trail      the exit. |
| 12. Nilt sabaká | yíke      dasizíni.      |
| Male rain       | on top      standing up. |

(The second part of the prayer is identical with the first part except that lines 40 and 41 change places and the lines given above take the places of the corresponding lines in part I. The concluding lines are said four times instead of twice.)

## THE STORY OF BEKOTSIDI.

Békotsīdi and Sun Bearer (Tsínihanoai) made all the animals while they were sitting together in the same room,—Békotsīdi in the north, Tsínihanoai in the south. While the former was making a horse, the latter was making an antelope, and this is why the antelope is so much like a horse. It has a mane and no small back toes as the deer has.

Both of the gods sang while they were at work, and this was the song that Békotsīdi sang to bless all that he was making. It was the first song which he sang at this work.

1. Now Békotsīdi, that am I. For them I make.
2. Now child of Day Bearer am I. For them I make.
3. Now Day Bearer's beam of blue. For them I make.
4. Shines on my feet and your feet too. For them I make.
5. Horses of all kinds now increase. For them I make.
6. At my finger's tips and yours. For them I make.
7. Beasts of all kinds now increase. For them I make.
8. The bluebirds now increase. For them I make.
9. Soft goods of all kinds now increase. For them I make.
10. Now with the pollen they increase. For them I make.
11. Increasing now, they will last forever. For them I make.
12. In old age wandering on the trail of beauty. For them I make.
13. To form them fair, for them I labor. For them I make.

After he had made the animals, he sang another song the refrain of which is "Kat hadzídila", now they are made." As the animals began to breed, he sang another song appropriate to this, and when they were multiplying abundantly, he sang a fourth song, the burden of which was Keanádildz̄isi, which means, they are multiplying.

While Day Bearer was making the horse and domestic sheep, Békots̄idi was making antelope and bighorn. While Day Bearer was making a goat, Békots̄idi was making a cow. While the former was making a deer, the latter was making an elk. Then Day Bearer began to make a mule and Békots̄idi began to make a donkey, and the former said: "I shall stop with this; I shall make no more." But Békots̄idi said, "I shall continue my work." Then he made the jack-rabbit, the small rabbit, the prairie-dog, the wood-rat, and many more animals.<sup>25</sup>

No pictures were drawn of Békots̄idi and no one masquerades in his form. His appearance is not known.<sup>26</sup>

Four songs and no more belong to this tale. If you want a fine horse, sing the second and third songs, say a prayer, and you will get the horse. In your prayer specify the color and kind of a horse you desire. It will come to you from the house of Day Bearer.

The name Békots̄idi signifies "He tries to catch it." He got his name while he was out hunting. An indecent story is told to account for this.

The first iron-gray horse was made of turquoise, the first red (sorrel) horse of red stone (carnelian?), the first black horse of cannel coal, the first white horse of white shell, and the first piebald horse of haliotis shell. So horses are now, according to their color, called after the different substances of which the first horses were made. Thus the Navahoes speak of *dol'zi lin* (turquoise or gray horse), *bást̄s̄ili lin* (red stone or sorrel horse), *bás̄z̄ini lin* (cannel coal or black horse), *yolkaí lin* (haliotis or spotted horse).

The hoofs of the first horse were made of *tse'hadáhonige*, or mirage stone, a stone on which paints are ground. Such stones

<sup>25</sup> *Hatáli Natlói* does not know in what order these small animals were made, and does not know if Bekots̄idi made snakes and fish.

<sup>26</sup> *Hatáli Natlói* does not know where he lives; but thinks he dwells either in the sky or in *Estsánatlehi's* house in the western ocean.

are added to earth from six sacred mountains to form their most potent medicine. A shaman will not treat a diseased horse without this. It is used, too, when they pray for increase of stock and increase of wealth.

## TEXT AND INTERLINEAR TRANSLATION.

## SONG A.

## PRELUDE.

- |                            |                  |                   |                         |                  |                  |                  |
|----------------------------|------------------|-------------------|-------------------------|------------------|------------------|------------------|
| E'ya                       | aíya             | éya               | aíya                    | ai               | eena             |                  |
| E'ya                       | aíya             | éya               | aíya                    | ai               | Bahatsidílés     |                  |
|                            |                  |                   |                         |                  | For them I make. |                  |
| 1. K̄at                    | Békotsídi        | k̄at              | si                      | n̄s̄lín          | Bahatsidílés     |                  |
| Now                        | Békotsídi        | now               | I                       | am.              | For them I make. |                  |
| 2. K̄at                    | Tsínhanoai       | bigé              | k̄at                    | si               | n̄s̄lín'go       |                  |
| Now                        | Day Bearer       | his son           | now                     | I                | am.              |                  |
|                            | Bahatsidílés     |                   |                         |                  |                  |                  |
|                            | For them I make. |                   |                         |                  |                  |                  |
| 3. K̄at                    | Tsínhanoai       | bitlól (el)       | doñ'zigo                | Bahatsidílés     |                  |                  |
| Now                        | Day Bearer       | his beams         | blue.                   | For them I make. |                  |                  |
| 4. S̄iké                   | latá             | k̄at              | niké                    | níti             | Bahatsidílés     |                  |
| My feet                    | ends of          | now               | your feet               | run into.        | For them I make. |                  |
| 5. Lin                     | altasaí          | k̄at              | la                      | nadıldzı'si      | Bahatsidílés     |                  |
| Horses                     | of all kinds     | now               |                         | are increasing.  | For them I make. |                  |
| 6. Sila                    | latá             | k̄at              | n̄lá                    | níti             | Bahatsidílés     |                  |
| My hands                   | ends of          | now               | your hands              | run into.        | For them I make. |                  |
| 7. Díni                    | altasaí          | k̄at              | la                      | nadıldzı'si      | Bahatsidílés     |                  |
| Animals                    | of all kinds     | now               |                         | are increasing.  | For them I make. |                  |
| 8. K̄at                    | ayás             | doñ'zi            | k̄at                    | la               | nadıldzı'si      | Bahatsidílés     |
| Now                        | birds            | blue              | now                     |                  | are increasing.  | For them I make. |
| 9. Yúdi                    | altasaí          | k̄at              | la                      | nadıldzı'si      | Bahatsidílés     |                  |
| Soft goods                 | of all kinds     | now               |                         | are increasing.  | For them I make. |                  |
| 10. K̄at                   | bítadítđn        | bıl               | la                      | nadıldzı'si      | Bahatsidílés     |                  |
| Now                        | its pollen       | with              |                         | are increasing.  | For them I make. |                  |
| 11. Kéa'                   | nadıldzı'si      | k̄at              | dóni'dinēs              |                  | Bahatsidílés     |                  |
| More and more              | are increasing   | now               | they will last forever. |                  | For them I make. |                  |
| 12. K̄at                   | sáan             | nagaí             | k̄at                    | bíké             | hozóni.          | Bahatsidílés     |
| Now                        | in old age       | wandering         | now                     | its trail        | beautiful.       | For them I make. |
| 13. Tentíngo <sup>27</sup> | la'              | baan̄slé          | Bahatsidílés            |                  |                  |                  |
| To make them well          |                  | for them I do it. | For them I make.        |                  |                  |                  |

## REFRAIN.

Baan̄slési en an etc.  
For them I make.

<sup>27</sup> The author was uncertain about this word. An informant has suggested dantíngo, "several paths."

## PROTECTION SONG.

(To be sung on going into battle.)

## I.

Now, Slayer of the Alien Gods, among men am I.  
 Now among the alien gods with weapons of magic am I.  
 Rubbed with the summits of the mountains,  
 Now among the alien gods with weapons of magic am I.  
 Now upon the beautiful trail of old age,  
 Now among the alien gods with weapons of magic am I.

## II.

Now, Offspring of the Water, among men am I.  
 Now among the alien gods with weapons of magic am I.  
 Rubbed with the water of the summits,  
 Now among the alien gods with weapons of magic am I.  
 Now upon the beautiful trail of old age,  
 Now among the alien gods with weapons of magic am I.

## III.

Now, Lightning of the Thunder, among men am I.  
 Now among the alien gods with weapons of magic am I.  
 Rubbed with the summit of the sky,  
 Now among the alien gods with weapons of magic am I.  
 Now upon the beautiful trail of old age,  
 Now among the alien gods with weapons of magic am I.

## IV.

Now, Altsodoniglehi, among men am I.  
 Now among the alien gods with weapons of magic am I.  
 Rubbed with the summits of the earth,  
 Now among the alien gods with weapons of magic am I.  
 Now upon the beautiful trail of old age,  
 Now among the alien gods with weapons of magic am I.

## TEXT AND INTERLINEAR TRANSLATION.

## I.

## PRELUDE.

Sinaháse      nagée      nagée      alíli      k̄at      b̄ítása  
 My thoughts run. Alien gods, alien gods weapons now I walk among  
 them.

A'yeyeyeahai'  
 (Meaningless).

1. K̄at      Nayénězgani      si      n̄isl̄in      n̄itá'  
 Now      Nayénezgani      I      am      people among.

nagée      nagée      alíli      k̄at      b̄ítása  
 alien gods, alien gods, weapons now among them I  
 walk.

2. Dzīl      hotsí's      tsí'da      hweztanítá'  
 Mountains      tops of      truly      I am rubbed with,

nagée      nagée      alíli      k̄at      b̄ítása  
 alien gods, alien gods, weapons now among them I walk.

3. K̄at      sáan      nagái      k̄at      biké      hozóni      si      n̄isl̄in  
 Now      in old age      wandering      now      its trail      beautiful      I      am.

nagée      nagée      alíli      k̄at      b̄ítása  
 alien gods      alien gods      weapons      now      among them I walk.

## II.

1. K̄at      Tóbadzistsíni      si      n̄isl̄in      n̄itá'  
 Now      Tóbadzistsini      I      am,      among them

nagée      nagée      alíli      k̄at      b̄ítása  
 alien gods, alien gods weapons now among them I walk.

2. Tó'      hotsí's      tsí'da      hweztanítá'  
 Water      tops of      truly      I am rubbed with.

nagée      nagée      alíli      k̄at      b̄ítása  
 alien gods, alien gods weapons now among them I walk.

3. K̄at      sáan      nagái      k̄at      biké      hozóni      si      n̄isl̄in  
 Now      in old age      wandering      now      its trail      beautiful      I      am

nagée      nagée      alíli      k̄at      b̄ítása  
 alien gods, alien gods weapons now among them I walk.

## III.

1. K̄at      Běl̄indz̄inotlis      si      n̄isl̄in      n̄itá'  
 Now      Belindzinotlis      I      am      among them.

nagée      nagée      alíli      k̄at      b̄ítása  
 alien gods, alien gods weapons now among them I walk.

2. Ya      hotsí's      tsí'da      hweztaníta'  
 Sky      top of      truly      I am rubbed with,  
     nagée      nagée      alíli      k̄at      bítása  
     alien gods,      alien gods      weapons      now      among them I walk.
3. K̄at      sáan      nagái      k̄at      biké      hozóni      si      n̄islin  
 Now      in old age      wandering      now      its trail      beautiful      I      am,  
     nagée      nagée      alíli      k̄at      bítása  
     alien gods,      alien gods      weapons      now      among them I walk.

IV.

1. K̄at      A'itsodoniglehi      si      n̄islin      nítá'  
 Now      A'itsodoniglehi      I      am,      among them,  
     nagée      nagée      alíli      k̄at      bítása  
     alien gods,      alien gods      weapons      now      among them I walk.
2. Ní'      hotsí's      tsí'da      hweztaníta'  
 Earth      top of      truly      I am rubbed with,  
     nagée      nagée      alíli      k̄at      bítása  
     alien gods,      alien gods      weapons      now      among them I walk.
3. K̄at      sáan      nagái      k̄at      biké      hozóni      si      n̄islin  
 Now      in old age      wandering,      now      its trail      beautiful      I      am,  
     nagée      nagée      alíli      k̄at      bítása  
     alien gods,      alien gods      weapons      now      among them I walk.





**AMERICAN ARCHAEOLOGY AND ETHNOLOGY.—Continued.**

- Vol. 7. No. 1. The Emeryville Shellmound, by Max Uhle. Pages 106, Plates 12, June, 1907. Price, 1.25  
 No. 2. Recent Investigations bearing on the Question of the Occurrence of Neocene Man in the Auriferous Gravels of the Sierra Nevada, by William J. Sinclair (in press).  
 No. 3. Pomo Indian Basketry, by S. A. Barrett (in press).  
 Vol. 8. No. 1. A Mission Record of the California Indians, from a Manuscript in the Bancroft Library, by A. L. Kroeber (in press).  
 No. 2. The Ethnography of the Cahuilla Indians, by A. L. Kroeber (in press).  
 No. 3. Noun Composition in American Languages, by A. L. Kroeber (in press).

**GRAECO-ROMAN ARCHAEOLOGY. (Large Octavo).**

- Vol. 1. The Tebtunis Papyri, Part 1. Edited by Bernard P. Grenfell, Arthur S. Hunt, and J. Gilbert Smyly. Pages 690, Plates 9, 1902 Price, \$16.00  
 Vol. 2. The Tebtunis Papyri, Part 2. . . . . 16.00  
 Vol. 3. The Tebtunis Papyri, Part 3 (in preparation).

**EGYPTIAN ARCHAEOLOGY. (Quarto).**

- Vol. 1. The Hearst Medical Papyrus. Edited by G. A. Reisner. Hieratic text in 17 facsimile plates in collotype, with introduction and vocabulary. pages 48, 1905. (J. C. Hinrichs, Leipzig, 25 Marks) Price, \$8.00  
 Vol. 2. The Early Dynastic Cemeteries at Naga-ed-Der. Part I, by G. A. Reisner (in press).  
 Vol. 3. The Early Dynastic Cemeteries at Naga-ed-Der. Part II. By A. C. Mace. (in press.)  
 Vol. 4. The Predynastic Cemetery at Naga-ed-Der. The Anatomical Material, by Elliott Smith (in preparation).  
 Vol. 5. The Cemetery of the Second and Third Dynasties at Naga-ed-Der, by A. C. Mace (in press).  
 Vol. 6. The Cemetery of the Third and Fourth Dynasties at Naga-ed-Der, by G. A. Reisner (in preparation).  
 Vol. 7. The Coptic Cemeteries of Naga-ed-Der, by A. C. Mace (in preparation).

**ANTHROPOLOGICAL MEMOIRS. (Quarto).**

- Vol. I. Explorations in Peru, by Max Uhle (in preparation).  
 No. 1. The Ruins of Moche.  
 No. 2. Huamachuco, Chincha, Ica.  
 No. 3. The Inca Buildings of the Valley of Pisco.

**SPECIAL VOLUMES.**

- The Book of the Life of the Ancient Mexicans, containing an account of their rites and superstitions; an anonymous Hispano-American manuscript preserved in the Biblioteca Nazionale Centrale, Florence, Italy. Reproduced in fac-simile, with introduction, translation, and commentary, by Zelia Nuttall.  
 Part I. Preface, Introduction, and 80 Fac-simile plates in colors. 1903.  
 Part II. Translation and Commentary. (In press).  
 Price for the two parts . . . . . \$25.00  
 Facsimile of a Map of the City and Valley of Mexico, by Alonzo de Santa Cruz, Cosmographer of Philip II of Spain. Explanatory text by Zelia Nuttall. Map in 7 sheets, 17×20 inches. (in preparation).  
 The Department of Anthropology, Its History and Plan, 1905. Sent free on application to the Department, or to the University Press.

UNIVERSITY OF CALIFORNIA PUBLICATIONS—(CONTINUED)

- ASTRONOMY.**—W. W. Campbell, Editor. (Lick Observatory, Mt. Hamilton, Cal.)  
Publications of the Lick Observatory.—Volumes I–V completed. Volume VI (in progress).
- BOTANY.**—W. A. Setchell, Editor. Price per volume \$3.50. Volume I (pp. 418) completed. Volume II (in progress).
- CLASSICAL PHILOLOGY.**—Edward B. Clapp, William A. Merrill, Herbert C. Nutting, Editors. Price per volume \$2.00. Volume I (in progress).
- EDUCATION.**—Edited by the Department of Education. Price per volume \$2.50.
- ENGINEERING.**—Edited under the direction of the Engineering Departments. This series will contain contributions from the Colleges of Mechanics, Mining, and Civil Engineering. Volume I in progress.
- GEOLOGY.**—Bulletin of the Department of Geology. Andrew C. Lawson, Editor. Price per volume \$3.50. Volumes I (pp. 428), II (pp. 450), III (475) and IV (462), completed. Volume V (in progress).
- PATHOLOGY.**—Alonzo Englebert Taylor, Editor. Price per volume, \$2.50. Volume I (pp. 347) completed.
- PHILOSOPHY.**—Volume I, completed. Price, \$2.00.
- PHYSIOLOGY.**—Jacques Loeb, Editor. Price per volume \$2.00. Volume I (pp. 217) completed. Volume II (pp. 215) completed. Volume III (in progress).
- ZOOLOGY.**—W. E. Ritter, Editor. Price per volume \$3.50. Volumes I (pp. 317) and II (pp. 382) completed. Volume III (in progress). Commencing with Volume II, this series contains Contributions from the Laboratory of the Marine Biological Association of San Diego.
- UNIVERSITY CHRONICLE.**—An official record of University life, issued quarterly, edited by a committee of the faculty. Price, \$1.00 per year. Current volume No. IX.

---

Address all orders, or requests for information concerning the above publications to The University Press, Berkeley, California.

European orders for numbers of the series in American Archaeology and Ethnology may be addressed to Otto Harrassowitz, Leipzig, or R. Friedländer & Sohn, Berlin.



